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ARCHITECTURE OF THE EXPOSITION

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THE site of the exposition is Balboa Park, a high, nearly level plateau diversified by deep canyons, and lying less than a mile from the center of the town. It commands a superb view of the surrounding country, with range after range of mountains to the east and south stretching far down into Mexico, where the flat top of Table Mountain is easily recognized. The city and the bay are below in the immediate foreground; then Coronado Beach and the Pacific Ocean, with the sharp outlines of the Mexican Coronado Islands on the horizon. Something of the historic and architectural setting of the exposition should be set down before taking up those phases of special interest to the students of social life and customs of the changing peoples of the Southwest.

The early history of California, Arizona and New Mexico is linked indissolubly with that of Spain. Nearly a hundred years before the Pilgrims landed at Plymouth, Coronado and his little band of adventurers pushed up the Rio Grande valley, probably as far as Colorado. Cabrillo explored the coast of Lower California and sailed into San Diego bay. The Dominican and Franciscan Fathers underwent frightful hardships in founding their missions in the barren wastes of Lower California; but from 1769, when the devout Serra and his fellow-priests planted the great cross on the shore of San Diego bay, their troubles, except for raids by the Indians, were nearly over. In a few years twenty-three missions had been founded stretching from San Diego to the shores of San Francisco bay. The land fulfilled its promise and under the care of the Fathers brought forth crops in

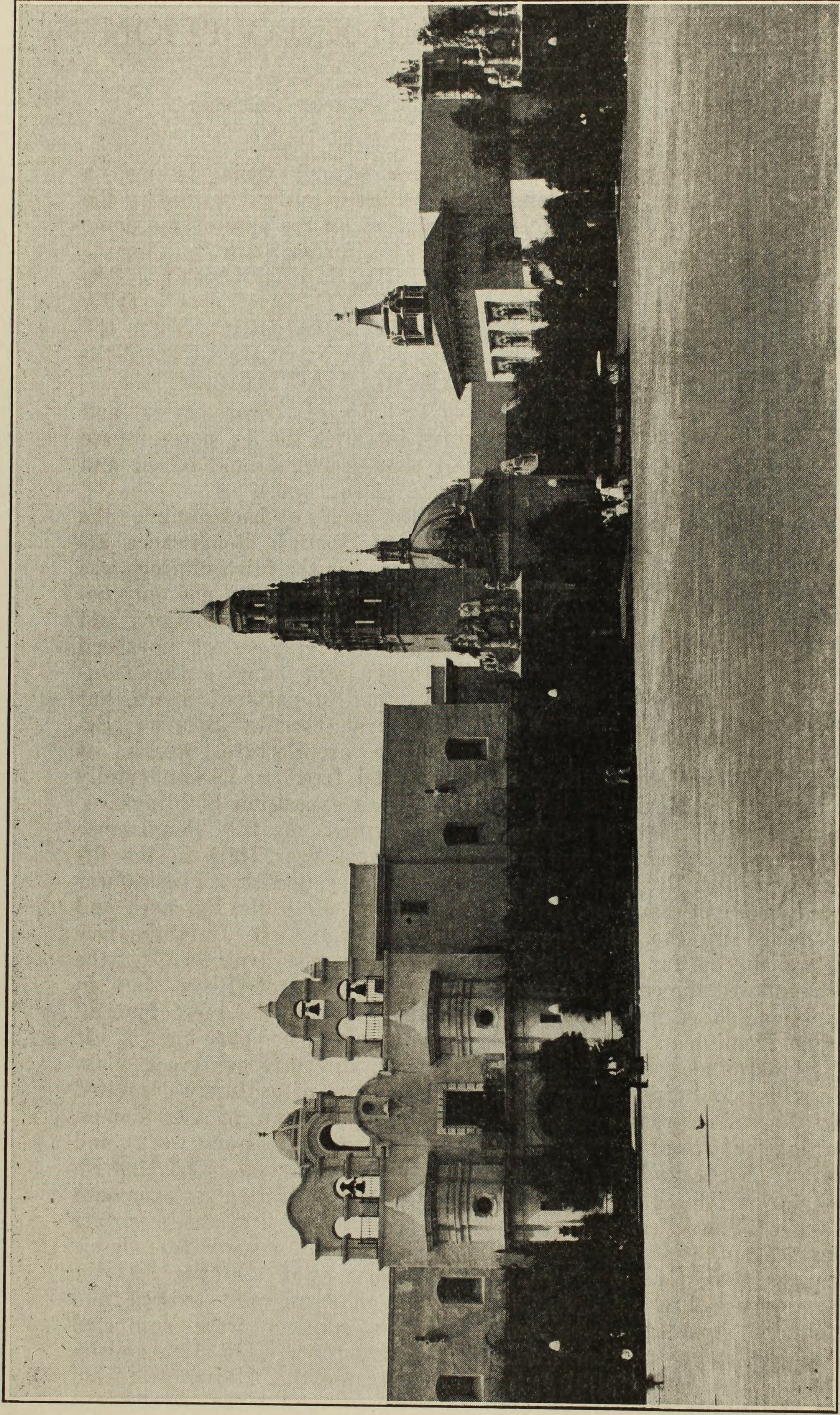
measure beyond their dreams,—a land which is aptly described in the inscription on the base of the dome of the California State Building:

“TERRAM FRUMENTI HORDEI AC VINEARUM IN QVA FICUS ET MALOGRANATA ET OLIVETA NASCUNTUR TERRAM OLEI AC MELLIS.”

(A land of corn, barley and vines, in which the fig, pomegranate and olive grow; a land of oil and honey. Deut. 8:8.)

With such a background, the choice of Spanish Renaissance architecture for the fair buildings was peculiarly appropriate, not only because of historical associations and because the climate of southern California is in many respects similar to that in parts of Spain, but particularly because Spanish Renaissance architecture, with its gaiety and freedom, is wonderfully adapted to exposition buildings.

The spirit of the Renaissance which swept over Italy in the fifteenth and sixteenth centuries was slow in crossing the Pyrenees and entering Spain. In Italy the new architecture was restrained by the classic example of Rome, but in Spain it became the most fanciful style the world has ever known. It is an architecture of great plain wall surfaces, of profusely decorated doors and windows, of tiled domes, delicate wrought iron work and elaborate balustrades. The Moorish love for concentration or ornament and lacy arabesques was a strong influence. All regard for classic proportions was thrown to the winds; columns were twisted and grooved; cornices were contorted into every conceivable shape: ornament became the wildest profusion of gryphons and birds, scrolls and garlands, cherubs and masks,—



PLAZA DE PANAMA, AT SAN DIEGO.

This gives some idea of the effective grouping of buildings at the Panama-California Exposition. The dome and tower of the California Building dominate the group just as the New Museum Building will dominate the Santa Fe Plaza. The Science and Education Building, in the foreground, occupies the same relative position, architecturally, that the Palace of the Governors will at Santa Fe, upon the completion of the New Museum Building. Santa Fe's Plaza can be made as strikingly beautiful and harmonious as the Plaza de Panama at San Diego, especially, if the proposed Federal Building in "Santa Fe" style should go where the Griffin Block is now located, and the proposed tourist hotel on the site of the Fonda, while the buildings on the east side of the Plaza would make way for an extension of the public square to the Sanitarium and Cathedral grounds.

everything that a vivid imagination could turn into sculpture; yet, with all its eccentricities, and unfamiliar as it is to most Americans, it is a style which is quite irresistible in its charm.

The main entrance to the exposition is reached by means of a magnificent concrete bridge spanning the Cabrillo Canyon, and at the end of this bridge there rises a Spanish city of the seventeenth century, its towers and domes glistening in the sun.

On the right, are grouped on the edge of the Canyon the various state buildings, that of New Mexico, taken from the archaic mission of Acoma, standing out among the others. On the left, in the background, there are the structures of the Isthmus, terminated by the Painted Desert, the very successful exhibit of the Santa Fe Railway. In the center rise the magnificent tower and dome of the California Quadrangle.

No one can view this noble group, built in imperishable concrete, without a feeling of profound obligation to the architect, Mr. Bertram G. Goodhue, and his able assistant, Mr. Carleton M. Winslow, under whose personal supervision it was constructed. The California Quadrangle furnished the artistic keynote to the Panama-California Exposition. It established a plane of lofty idealism for the Fair and for the future great city of San Diego. It will be the imperishable monument of the Exposition.

The Quadrangle comprises the buildings surrounding the Plaza de California, a paved square which is entered at the east end of the Puente de Cabrillo (Cabrillo Bridge) through the most imposing arch of the Exposition. This has been named the Ocean Gate, for the double reason that it faces the sea, lying to the west of the city, and that in its sculptural motive it represents symbolically the union of the Atlantic and Pacific Oceans by the

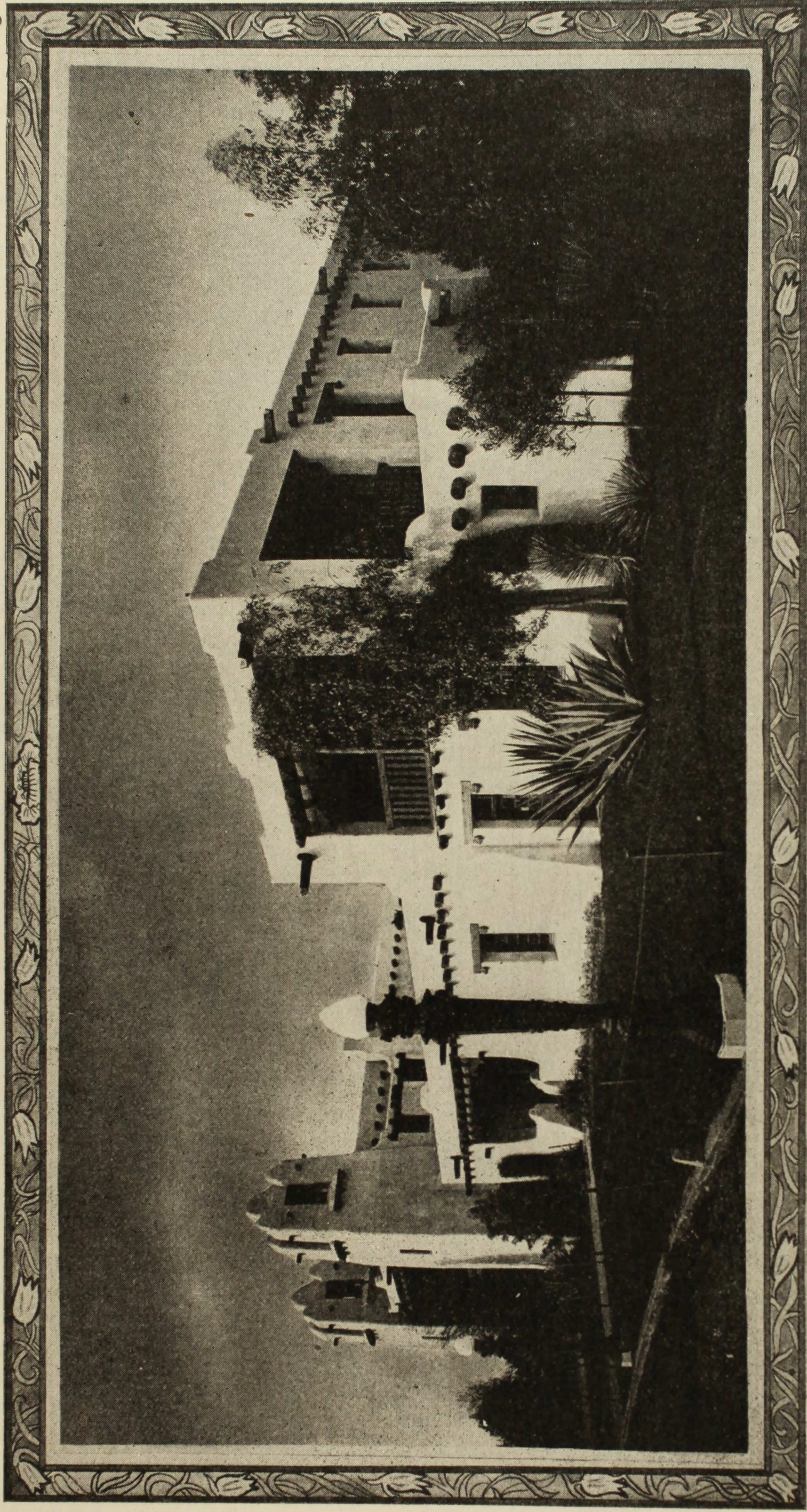
completion of the Panama Canal, the event which the San Diego Exposition was designed to celebrate. The reclining figure on the left represents the Atlantic, that upon the right the Pacific. The waters of the two seas are being mingled. Between is seen the great seal of the city of San Diego.

The entrance to the Quadrangle from the east is by way of the Prado Gate, less pretentious and yet of strong architectural value. A minor entrance is under the arcade at the northeast corner by way of the Garden Gate which opens from the Plaza into the gardens to the north and east of the Quadrangle.

The south side is occupied by the Fine Arts Building. It is in plain California Mission style. In front are to be seen the massive arched portales which are extended on the east and west sides to meet the wings of the California Building. The portales are roofed with vigas (wooden logs) in the early Mission style of New Mexico and California.

The Quadrangle contains numerous architectural details that will interest both layman and architect. The doorways at the entrances of the President's rooms, the room of the California State Commission, the office of the Director of the Exhibits in the Quadrangle, and the doors of the Fine Arts Building are worthy of notice.

The north side is occupied by the California State Building. It is the dominant architectural feature of the Exposition, and to be fully appreciated must be studied from many points of view. One of the most impressive is that from under the portales of the Fine Arts Building. This view is particularly fine for close study of architectural details. A point of especial interest is from the balconies of the New Mexico Building, from which the full value of the tower and dome is appreciated. For certain historic features of the architecture no place is better than from the gardens



NEW MEXICO BUILDING AT SAN DIEGO.

This structure, the most notable of the state buildings at the Panama-California Exposition, is a replica of the ancient Mission Church on the Rock of Acoma. The New Museum Building at Santa Fe will also be a replica of that ancient Mission, but differing somewhat from the above building in elevation and arrangement.

—*Rapp & Rapp, Architects.*

northeast of the building. From here the arrangement of small domes is best seen. For the architectural relation of the Quadrangle to the Administration, Fine Arts and adjacent buildings on the Prado, one should study the illustration herewith presented.

The California Building is a fine example of Spanish Renaissance architecture. The style is that of the eighteenth century cathedrals of Mexico and Central America. For its more remote genealogy one must go back to Spain, Italy and the Moorish lands.

Every lover of art will be interested in working out the archaeology of this magnificent building. Masterpieces of ecclesiastical architecture of the last fourteen centuries have furnished elements of utility and beauty, which are marvelously combined. For the immediate progenitor of the dome, see that of Taxco, most beautiful of all the churches of Old Mexico. For its remote ancestry we go back to the Duomo in Florence. The cluster of domes recalls St. Mark's in Venice and Santa Sophia in Constantinople. The use of inscriptions about the base of the dome is common in Spanish churches.

Prototypes of the tower are numerous in Spain, as for example in Cordova and Seville. A strikingly beautiful effect is obtained by the concentration of ornament at the summit of the tower and in the center of the facade, in marked contrast with the severely plain wall surfaces of the lower portion of the tower. The embellishment of tower and dome with tile in brilliant colors is a fine Oriental touch, which it is hoped will be extensively used in Southern California.

The main facade will repay careful study. The best place from which to see this is from under the portales on the south side of the Plaza. It has been said of this, "There is no finer Spanish Renaissance facade in existence." Statues

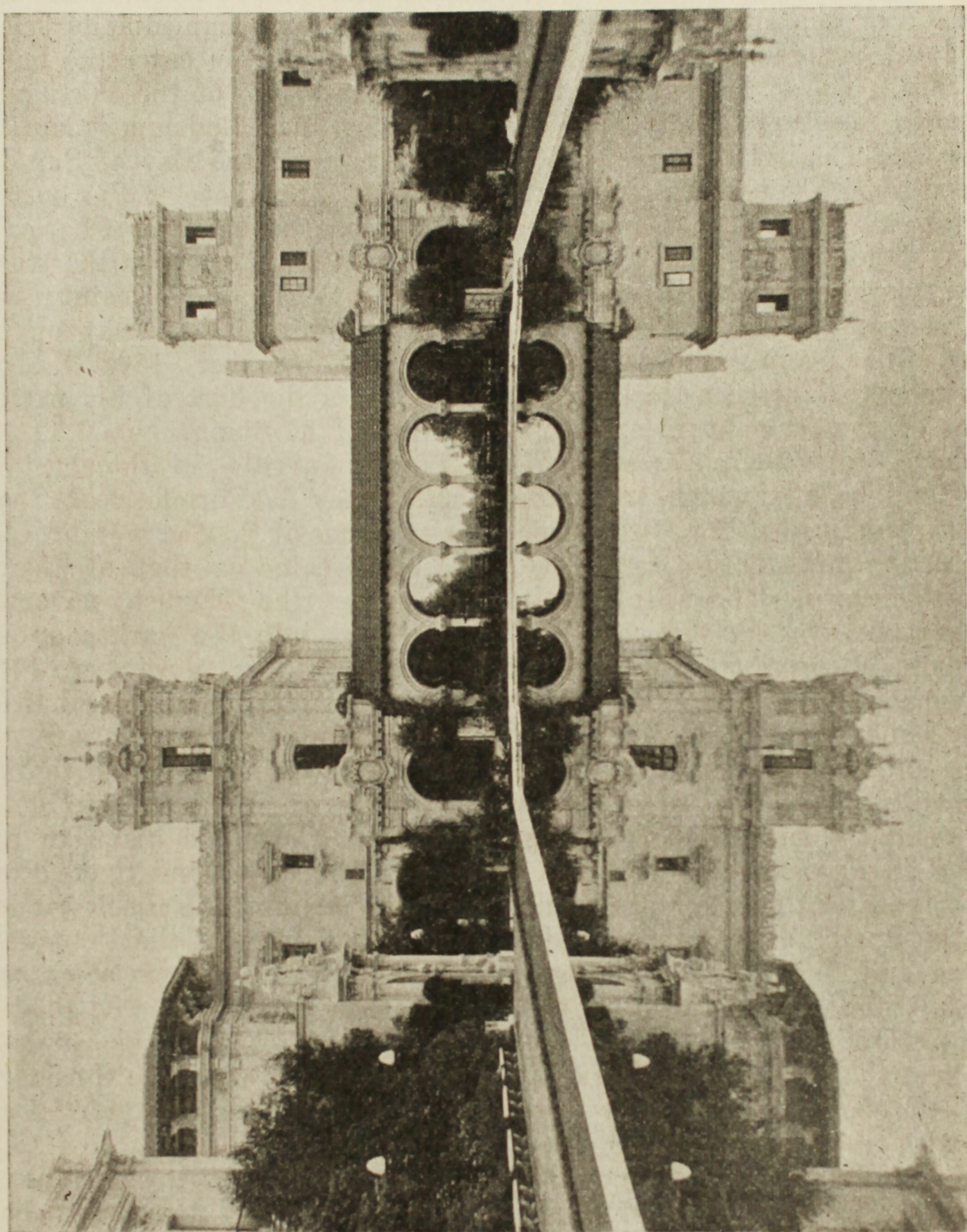
of noted characters connected with the history of San Diego have been placed in the niches. At the top, in the place of honor, stands Fray Junipero Serra, of the Order of St. Francis, Father-Presidente of the missions in both Alta and Baja California, who arrived at San Diego in 1769. Immediately below, at the right as you enter the building, is the statue of the Portuguese navigator, Juan Rodriguez Cabrillo, who discovered the Bay of San Diego in 1542. Above is the bust of his patron, the Emperor Charles V of Spain. At the left is the statue of Don Sebastian Viscaino, who sailed into San Diego Bay on the tenth of November, 1602. Above Viscaino is the bust of his patron, Philip III of Spain.

Below Cabrillo is the bust of Don Gaspar de Portola, first Spanish governor of Southern California. Below Viscaino is that of George Vancouver, the English navigator who sailed into the harbor on the twenty-seventh of November, 1793, and made notes upon the condition of the Spanish settlement.

In the lower niche at the right is the statue of Fray Antonio de la Ascension, Carmelite historian and prior of the little band that accompanied Viscaino. At the lower left hand is the statue of the Franciscan priest, Luis Jaume, who accompanied Father Serra, and who died at San Diego Mission at the hands of the Indians. He may be considered the first Christian martyr of California.

Immediately above Viscaino is the coat of arms of Spain, and above Cabrillo that of Mexico. The coat of arms of the State of California is seen over the main doorway, and the shield of the United States of America at the top of the facade above the statue of Father Serra.

One should not leave the Quadrangle without approaching the California building and seeing the beautiful entrance, hand-carved in Philippine mahogany. Note the



A LAGOON AT THE EXPOSITION.
A lovely pool of water stretching from the Prado to the Botanical Building.

small doorway in the massive portal, the "Needle's Eye" of the ancient walled cities of the Orient, through which the belated traveler might, by unloading his camel, gain entrance to the city after nightfall. The heraldry of the doors will repay careful study.

The Prado or main street of the Exposition is purposely narrowed to create the effect of a thoroughfare in one of the old Spanish cities in the days when broad roads were almost unknown. It is planted with black acacias and the vine-covered arades which border it are a feature of the exposition.

Walking eastward along the Prado one finds on the right a charming little formal garden, a pleasing variation from the general planting scheme, which is naturalistic in its treatment. On the left should be noticed the Moorish tower of the Science and Education building, the windows adapted from the Cathedral of Murcia in Spain, being a curious combination of North Italian and purely classic details.

The Plaza de Panama, at the junction of the two main axes of the Exposition, is a very good viewpoint for the general architectural effect of the Exposition. It is interesting to study the elements which enter into the composition and to realize that while the styles represented are widely divergent, the effect created is all in very wonderful harmony. At the south end of the secondary axis stands the Organ Pavilion, donated to the city by Mr. John D. Spreckels, beyond which there is a very beautiful view of the city and the ocean. At the other end of the axis is the Sacramento building, with its simple outlines and noble arcade, under which the band plays every afternoon.

At the southwest corner of the Plaza lies the Indian Arts building, its facade being a particularly happy representation of an Eighteenth Century California Mission. The bell towers are just enough dif-

ferent to be interesting and the little stair-case turrets at either side of the main tower are particularly happy in their proportions and delicate moldings. The two structures on the east side of the Plaza, Foreign Arts and Home Economy, are somewhat similar in mass but have widely divergent details. That at the northeast corner derives its inspiration from the famous Casa de Monterey at Salamanca and belongs to the earliest of Spanish Renaissance architecture, which was known as plateresque (from *platero*—silversmith)—from the delicacy and low relief of the ornament customarily employed by silversmiths. At a later period in Spain the ornament employed became much coarser and heavier and was called "Churrigueresque" in honor of the architect Churriguera, its best known exponent. The difference in these two styles is very easy to detect. The plateresque ornament on the building (Casa de Monterey) is delicate in detail, more florid on the Foreign Arts building, just to the south, and even more ponderous on the building of the San Joaquin Valley counties between this building and the Organ Plaza. The ornament of the Sacramento building could, for instance, never be spoken of as plateresque.

In spite of these many differences in architectural treatment, the square is very noble. The bright colors of roofs and floating hangings, the flowering vines, the clever treatment of shrubbery, the soft colors of the buildings standing out against the matchless California sky, all make a picture not easily forgotten. One thinks of the Plaza of St. Mark's at Venice and wishes that its severity might be relieved by some of the pleasant coloring of the Plaza de Panama.

A few steps to the east and just back from the Prado, is the Botanical Building, a permanent structure and what might be called a glorified lath house. The problem

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in this climate for a conservatory is not to provide great warmth but simply to break up the rays of the sun so that the interior of the building may have a semi-shade. The Botanical Building faces a very effective little stretch of ornamental water, the treatment of the pool directly in front of the center being beautifully carried out with plantings of bamboo and lotus which give a really tropical effect. Inside are growing palms and semi-tropical plants which attain such perfection in the climate of Southern California. The planting of the gardens adjacent to the Botanical Building is one of the many clever touches of the landscape-architect's art and something which many people are apt to pass over unnoticed.

The Southern California Counties Building at the eastern end of the Prado is a very successful combination of California Mission and Spanish-Renaissance elements and is naturally the building in which San Diegans take great pride.

The architecture of the Isthmus speaks for itself and much of it not in a whisper. However, no one should miss visiting the Painted Desert, the exhibit of the Santa Fe Railway at the northern extremity of the grounds. It is taken from the Indian pueblo of Taos of New Mexico and the designer—Mr. J. L. Nusbaum—has done a very remarkable piece of work in creating the atmosphere of an ancient pueblo within a few months' time. Here, the Indians are at work at their usual occupations, some making pottery, others designing silver ware, still others weaving baskets. There

are buildings showing the favorite methods of construction of the Pueblo, Navajo and Apache Indians, and the whole exhibit is as careful a representation of the fast disappearing culture of the American Indians as it is possible to make it.

A short and very attractive walk may be taken through the grounds starting from the south side of the little formal garden at the east of the Fine Arts Building. Winding paths lead one under vine-covered pergolas, through clusters of eucalyptus trees, between the branches of which one may catch occasional glimpses of the beautiful tower of the California Building. One soon encounters the inner end of one of the small canyons which diversify the park. Here, the planting is of particular beauty, with palms in the bottom of the canyon where there is the most water and native shrubs are climbing the sides. The end of the path leads one to the roadway going toward the Organ and the group of State buildings, of which that of New Mexico is particularly noteworthy because of its archaic Spanish-New Mexican architecture. One should step into the New Mexican Building and examine the roof of the chapel with its vigas (round beams) supported on carved corbels, the curious fireplaces and the fascinating little placita, one of the typical elements of Spanish houses.

Speaking of the Exposition architecture as a whole, it must be regarded as an eminently successful example of group planning and harmony, both in architecture and planting.

